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VOL. II SEPTEMBER, 1896 No. 12

CALIFORNIA MUSICAL JOURNAL

F. L. Zifferer.
EDITOR AND PUBLISHER

Contents.

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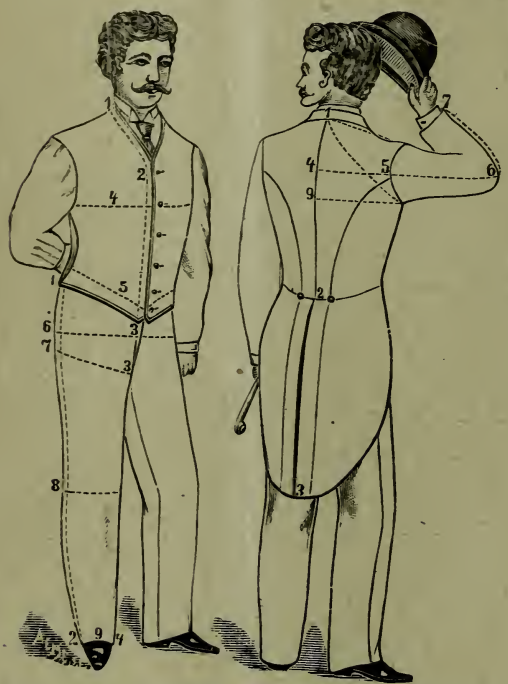

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Supplement to the
California Musical Journal
September, 1896

Mme. Billoni-Zifferer,

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California
Musical Journal.

VOL. 2 SAN FRANCISCO, SEPTEMBER, 1896. No. 12

AMERICA FOR AMERICANS.

Art in America.

An Extract from an Article which appeared in the *Musical Age*, August 12, 1896.

For an extended period, measurable in decades rather than years, has the American public supported, by a most liberal and unprecedented patronage, the foreign artists who have visited this land for their financial benefit.

Some of these have been people of acknowledged fame; others have been of lesser note. To all of them, however, so long as they proved able and conscientious exponents of their art, we have accorded a hearty and most remuerative welcome.

We have tendered them most generous support, and have invariably placed them in a position, such that they departed from this country far richer than they had entered it — in fact, far better off financially than they had ever been, or aspired to be, in any other land.

To the great mass of foreign artists, the United States is regarded as *the* El Dorado.

The American people pay more for their amusements than the people on any other continent on the face of the globe.

We are enthusiasts, and our admirations and artistic fervors are manipulated by speculative managers, to compel us to pay through the nose for our musical enjoyments.

It is an open fact that the artists of our opera season receive twice, and in many cases thrice, the remuneration they that are awarded in any leading European city.

Their demands have become exorbitant, and finally an indignant public will rebel against this system and refuse to be imposed upon.

However, it is not merely the financial side of this most important topic that we earnestly desire to ventilate, although millions of dollars have been expended on foreign artists, the largest portion of which has invariably been immediately taken out of this country. No sooner has the curtain been rung down on the season's last performance, no sooner have the box office receipts been counted up, than the artists, in most instances without even a gracious word of farewell, have packed up their belongings and hied themselves to their respective homes. Leaning over the steamer's taffrail, if they looked longingly back at our shore, it was, in nine cases out of ten, with the hope that they might again some day be privileged to revisit this land of the "Almighty Dollar."

Let us now regard this matter from the artistic standpoint.

What encouragement, or aid, or impetus has been given to the real cultivation of the musical art in America by these immense sums of money expended in listening to the performances of the foreign artists and composers? Has the artist or composer of native birth, or who has chosen this country as the land of his adoption, had any opportunities?

Has not the public absolutely refused to attend a performance or encourage its own musicians unless they had first a foreign endorsement?

Has not this selfsame public, after criticizing adversely a home artist, flocked like so many sheep to applaud because London, Paris and Berlin had uttered their approval?

Will it be ever thus?

While a foolish, fanatical, frenzied crowd was howling itself hoarse over the foreign "star" whose great name and high price had commanded their attendance, the American musician was left in oblivion.

He has had occasion to contend and to suffer bitterly from this sort of competition, which has served to keep him in the shadow when it did not actually take the bread out of his mouth.

It has been in a number of cases a wild, unreasonable craze on the part of the public to worship at the shrines of foreign idols, looking with disdain and contempt upon all effort to create gods of their own.

To a large extent our own struggling artists and composers have been neglected in this senseless worship.

The American people need to be awakened. Our industrial and commercial progress leads the world. Why should we not, with time, occupy a similar position in art?

But never will this be possible or accomplished if the public continues, season after season, to pay exorbitant prices to foreign artists and to be bled mercilessly at the cost of its own native artistic element.

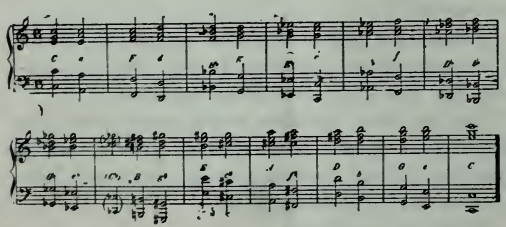
Let us have American singers, American pianists, American composers. Let America be for Americans, and let Art in America be awarded all the encouragement to which it is justly entitled by the population, progress and prosperity of the United States.

A Few Practical Harmony Lessons.

ARRANGED BY F. J. ZIFFERER.

(Copyright.)

In our last article on harmony, we mentioned the Minor triad and Minor cadences. Hoping that this is well understood before we take up another species of chords, we bring an example of the progression from a Major chord to its relative Minor, according to Wieck's studies, which gives a very pleasant exercise and has the aim of making the student thoroughly acquainted with the twenty-four triads.



Continued on page 16.

In our next number we will take up the chord of the Dominant Seventh.

The Artist's Souvenir Albums, which will contain likenesses of prominent musicians on the coast, will be ready for distribution about the 1st of September. It is being published by H. H. Lawrence.

For Left-Handed Musicians.

Violins are adapted for the use of left-handed players by reversing the order of the strings and the location of the bass bar and sounding post. Some left-handed violinists, however, play upon instruments with the strings arranged in the usual manner.

There are no left-handed pianos. Guitars are made left-handed simply by reversing the strings. With the banjo it is necessary also to change the form of the neck on account of the short string. Left-handed flutes are made, the location of the keyholes and keys being changed to the opposite side of the flute.

There are made left-handed cornets, and occasionally a larger brass instrument, which are so constructed as to bring the pistons as convenient to the player as they are to the right-handed player in the instrument as ordinarily made.

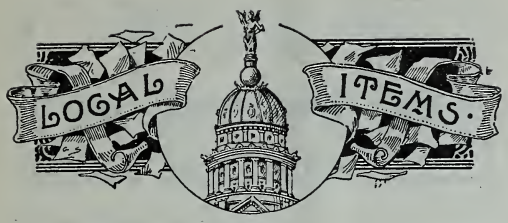
The proportion of musical instruments made left-handed is extremely small, very much less than 1 per cent.—*New York Sun.*

Patti's Sharp Retort.

The *London Weekly Sun* tells a good story of Jenny Lind and Patti. Patti had just finished one of Violetta's songs at a private house, when a little old lady trotted up to the piano. She came to praise, but remained to find fault with one of Patti's bravura passages. "But," said the little old lady, "that you may not think me a blind man quarrelling about my colors, I give you my card." It said: "Jenny Lind Goldschmidt." Patti winced under the lash of her critic, but was quite equal to the occasion. "Ah, yes, I remember — I have heard my grandmother speak of you." The little old lady made no further remark, but trotted back to her seat.

The Minister of Fine Arts at Berlin has granted sums of money to several pupils of the Conservatory, men and women, to enable them to assist at the representations at Bayreuth. The Governor of Alsace-Lorraine has also granted five purses of 250 francs each to pay the traveling expenses of five musicians for a pilgrimage to Bayreuth.

Mr. Wm. Loraine of the Sheetmusic Department of the Emporium has just published a Suite of Dances called the "Mythological Fancies," four charming melodies, little pieces of which will become favorites among young players and be extensively used by the teachers.



The month of September we hope will bring back all our musical people. Teachers who had this year an unusually long vacation will be able to begin with their work in earnest and the season for concert opens now for good. San Francisco, thanks to its climate and cosmopolitan character, is never entirely without some musical attraction. Residents who were unable to rusticate in some country place, and strangers visiting our city during the hot seasons to escape the suffocating heat in the interior or East, had ample opportunity to hear good music.

At that grand establishment, the "Emporium," which in regard to beauty and size has no equal in the world, every Wednesday and Saturday they have promenade concerts conducted by Mr. Marquart, who certainly is an able leader and deserves credit for organizing such an excellent orchestra. The programs for these concerts comprise all styles of music, from the high classical down to "Paradise Alley" and "Cow Bells." So they suit every body, the cultivated and uncultivated. Beside this noble undertaking we have had for over eight weeks a good opera company at the Tivoli, now under the leadership of Gustav Hinrichs, who has earned a fine reputation as an opera director in the East. Considering the low prices the performances are a great treat to our music loving people.

With the first of September begin the concerts in the Mechanics' Fair, which are also under the leadership of Mr. G. Hinrichs and no doubt will be one of the main attractions at the pavillion. So we really have no reason to complain of musical dull times. Silver or gold, winter or summer, San Francisco has plenty of musical attractions. To judge from the way they are patronized our people have coin enough to indulge in the luxury of music if they must pinch in other directions.

The veterans of Camp No. 2, Army and Navy League of California, held a rousing reunion recently at the headquarters at Kohler & Chase's Hall on O'Farrell street.

The rooms were profusely and artistically decorated with the red, white and blue, and portraits of McKinley, Hobart, Lincoln, Grant, Logan, Sherman, Sheridan, and Farragut were hung around the hall.

More than 250 veterans were present, and the reunion was presided over by Commander M. S. Blackburn.

A stirring address was delivered by Congressman Eugene F. Loud. The meeting ended with a very interesting musical program.

Mr. Theo. Vogt, our musical enthusiast, was very busy last month rehearsing an orchestra and male chorus for the Bohemian Club High Jinks, which was held August 23rd, in the Redwoods. If energy and skill count for anything the big trees must have re-echoed most delightfnlly.

The aged itinerant violinist, Frederick Henry Helms, became an inmate of the Almshouse lately. He is 85 years old, and has been a public character on Barbary Coast for many years. Helms is infirm, and can no longer play tunefully even for denizens of the slums, so he is not regretful to have a home provided for his dotage.

James Hamilton Howe gave the first of a series of concerts Wednesday evening, August 19th at Byron Mauzy Hall, San Francisco. The programme was made up largely of his own compositions and he also played several piano numbers. Mr. Howe's latest composition, "Beautiful Belvedere," with words by Mr. Charles O. Perry, is a charming ballad with choruses arranged for male, female, and mixed voices.

New sopranos are cropping up like mushrooms in San Francisco and vicinity. Mme. Ella Pankard made her début lately at the Emporium in San Francisco, Mrs. L. L. Dixon in Alameda, Mrs. Banman and the two colored Misses Edna and Hattie Winslow in Oakland.

William F. Zech, a brother of the well known pianist, teacher and composer, has arrived. He has studied for several years under Prof. Halir in Berlin and intends to make this city his future home, devoting his time to instruction and concert playing.

Miss Flora Finlayson, who was lately engaged to sing in the Hinrichs Opera Company at the Tivoli, died suddenly a few days after her arrival in San Francisco.

Mme. Modjeska is staying at the Del Monte Hotel for the present, in search of health. The illness which caused her to close her season has not entirely left her. We hope she will soon recover her strength, and be able to follow her artistic vocation as before.

The Mechanics' Fair will be held at the Pavilion from September 1st until October 3d.

Edward Lada is the leader of the orchestra at the Alcazar.

Mr. Herschbach will direct Humperdinck's opera, "Hansel and Gretel," at the Tivoli, in the near future.

Mr. H. H. Lawrence has established a Music Bureau which is located at the Emporium, adjoining the music department.

The members of the Columbia Zither Club elected the following officers for the ensuing term: W. H. Dolling, President; H. Preston, Vice-President; Max Meyer, Secretary; Miss E. Schneider, Treasurer; Miss E Meyers, Librarian; F. A. Pust. A. Newmark and William Schmalzlein, Board of Trustees.

The Oakland and San Francisco Oratorio Societies will combine for a performance of Dudley Buck's "Light of Asia."

Mrs. Carmicheal Carr is soon to return to San Francisco and resume her work as a teacher and leader of the popular concerts called Pops.

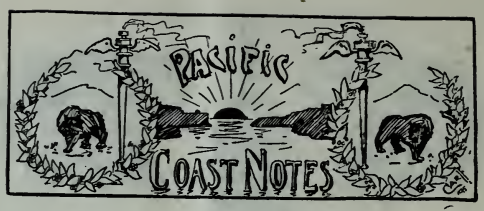
Mr. Fred Zech has finished his new opera, doubtless a work of art, like his many other compositions.

Gustave Hinrichs intends to give a series of three orchestral concerts at the Baldwin Theatre Friday afternoons in October. Wm. L. Greenbaum, who is the originator of this undertaking, will be its business manager.

Influence of Music in the Country Home.

The great problem with the thinking farmer, desiring to see his children grow up to be useful and educated men and women, is how to offer the advantages to his children that the more favored ones, blessed with enlightenment and attractive homes in our cities, enjoy, says the *Farmers' Magazine* of Atlanta.

The piano and organ are more than all else the factors that produce the greatest influence in all homes. They are to the girls the medium that solves the question of how to lighten the cares of the family and entertain themselves during the long winter evenings. The boys are made better. The entire family finds enjoyment, and the children grow up better and their entire life is made more useful. The girl with a musical education, if left dependent in after life, can earn an honest and comfortable living by teaching music, and the boys who would have grown up in idleness and thinking any place better than home, are under the refining influences, always glad to look back on the home attractively adapted to their comfort and enjoyment.



Bolinas.—The concert given in aid of the Presbyterian Church of Bolinas, on August 8th, was a musical and financial success.

The soloists were Miss Charlotte Gruenhagen, (violin), Miss Pearl Noble, (cornet and soprano), Miss Maud Noble, (trombone), Miss Mildred Clark, (soprano), Mr. Herbert Gregg, ('cello), Mr. V. Batza, (bass), Mr. Southworth, flute), and the accompanists, Miss May Morton and Miss Bessie Hamm.

San Jose.—The singing class for children reopened at the King Conservatory, August 22nd. A number of parents were present and listened with much interest to a talk on music by Mr. Lawrence. Vocal exercises and songs were then rendered by the children, followed by physical exercises which form an attractive feature of this method.

The city of flowers and conservatories is in serious trouble. It is overtaxed to furnish pupils enough for its three conservatories of music.

King Conservatory opened with the usual number of students.

The Conservatory of the University Pacific with the new Dean, Mr. Piutti, has also a large number of pupils and is getting new ones every day.

The new Conservatory of Mr. Leon Driver has opened its doors for the reception of pupils, August 3rd.

Selma.—A Mendelssohn Musical Society was organized by Rev. Baugh. The society is slowly but surely progressing in the right direction and will without doubt soon be ready to commence regular and profitable study. The society is in need of a tenor.

Guerneville.—Guerneville has a band of thirteen pieces. The band was organized last week by Professor Robinson, a recent arrival from Cloverdale, who is engaged in the jewelry business in Guerneville.

Hanford, Cal.—W. Scott Heywood has invented a new mouth piece for band instruments.

Bakersfield.—The cornet band has been reorganized, with R. McDonald as business man-

ager, and J. Alvord as leader. The boys propose to turn out some first class music during the campaign.

Redlands, Cal.—The well known phenomenal South California soprano, Ellen Beach Yaw, is spending the summer at Santa Monica with her family. This fall she is to make a Pacific Coast tour, under the management of Col. J. B. Pond, of New York. Afterward she is to go abroad. Wonder when she is going to settle down in St. Paul? Or is Harry going to make their home in California? We hope for the latter, and that Redlands will be selected for the home nest.

Auburn, Cal.—The musical entertainment given at the Congregational Church, August 11th, was well attended by an appreciative audience. Miss Jessie Montgomery who was to have appeared with Miss Burgess was prevented by illness. Miss Burgess was assisted by Dr. Todd, A. R. Tabor, Mrs. Fellows, Mrs. F. A. Duryea, Miss Stella Dickson, Mrs. Stuart and Miss Cora Ball. All numbers were well rendered and the participants received much applause for their efforts.

Miss Burgess sang some of her best selections. She has a strong, clear, and well cultivated voice, and has won many admirers among the music loving people of this city. The instrumental selections by Dr. Todd and A. R. Tabor were highly appreciated. Mrs. Fellows sang with her usual excellence and added materially to the entertainment's success. The recitation of Miss Cora Ball came in for a fair share of applause. The affair was a suceess in every way.

Alameda.—The Alameda Choral Society met Monday evening, August 10th, in Tucker's Hall for the first time since the summer vacation. Professor E. D. Crandall will resume his duties as conductor, and has selected Handel's Messiah as the study. The oratorio will be given about Christmas time in connection with the Harmony Choral of San Francisco, that society being also under Mr. Crandall's directorship. It is expected that the Alameda Choral Society will have a membership of 100 voices among them being some of the best singers of the Encinal City and Oakland.

A new musical and literary club has been organized at the Christian Tabernacle, on Park and San Jose avenues. The first meeting was held at the residence of F. W. Thompson, on Cedar Street, when temporary officers were chosen as follows: President, Frank C. Shepard; Vice-President, Delle Dibble; Secretary, Henry Victor Morgan; Treasurer, Laura F. Sheldon. The first open meeting of the club is to be held on the third Friday evening in September in the new Tabernacle.

The musical numbers which formed a part of the Boys' Brigade entertainment at Armory Hall were excellent. Mrs. Allardyce sang "The Bird That Came in Spring," by Jules Benedict. Mr. and Mrs. Allardyce presented the duet, "When the Wind Blows in From the Sea," by Henry Smart. Mr. Ed. Thornton played the accompaniments. There was also a flute solo by Dr. Henry Fine of Oakland.

Santa Cruz.—The long-felt want has at last come to realization, we have music at the beach. That the people appreciated the new musical departure was proven by the fact that there has been no Sunday during the summer, except just at Carnival time, when the crowd has been greater, or the people more animated and jolly.

The High School Band has again organized under the leadership of Kenneth Stewart.

A Brownie orchestra is the latest organization in this city.

Sacramento.—The open air concerts at the Plaza are drawing large crowds, who enjoy the carefully selected programmes rendered by the different local bands.

Miss Charlotte Pan gave a delightful and satisfactory pupil recital at the Steinway Hall.

A pleasant was time enjoyed the other evening at the residence of the Misses Celia and Clara Saunders in the way of a musical and literary entertainment.

Stockton.—A good sized audience greeted Miss Kathrine Hilke and the vocalists who assisted her at the Yosemite Theatre, August 25th. Stocktonians have heard much of Miss Hilke's voice and talents since she left here, but their expectations were more than fulfilled at the concert.

The concert and dance given in new Pioneer Hall August 14, under the auspices of the Stockton Road Club, proved to be a most enjoyable affair, as well as remunerative to the club. The bicycle boys secured splendid talent to assist them in their undertaking, and the large audience was pleased with the entertainment.

The musicians of the city are up in arms against the Directors of the San Joaquin Valley Agricultural Association concerning the proposed engaging of the Hawaiian band to play at the pavilion during Fair time. The suggestion of a protest against the engagement of outside music has been made and will undoubtedly be carried out and presented to the directors. The local men assert that Stockton has some of the finest musicians in the State, and that with twenty-five picked musicians they can furnish as good music as the Hawaiian or any other band.

SAN DIEGO

San Diego, August 21.

A delightful little musicale was given by Ralph Granger at his Paradise Valley home last night. The object was to test the capabilities of his new music room, built for the entertainment of guests musically inclined, and especially violinis s. Adjoining the music room is the safe containing the priceless collection of old violins, gathered by the late Mr. Hawley, of Hartford, Connecticut, and purchased by Mr. Granger for $20,000.

The beautiful grounds surrounding the Granger mansion were illuminated with Japanese lanterns, which in the moonlight produced a fantastic and pretty effect. The guests were few, and comprised the best musical talent of the city. Fred A. Baker played the violins, and Mrs. Bloodgood sang. They were charmed with the acoustic properties of the music room, which was erected regardless of expense by Mr. Granger, to secure the best surroundings possible for his great violins.

The place where the King Joseph Stradivarii and other famous instruments are kept is planned to keep them in the very best of condition, regardless of outside weather. A heavy concrete vault is built in one end of the music room, large enough for a man to stand erect inside, and in this is placed a big safe containing the creations of the old masters.

The guests last night were treated to some of the finest music ever heard in this section. Mr. Baker was in the mood, and he played the King Joseph and the Strad of 1722 with magical skill. Mrs. Bloodgood's marvelous contralto acquired an added wealth through the mellow rich surroundings, which surprised even her most enthusiastic admirers. Mrs. Noah Hodge accompanied the artists delightfully upon the piano, a white mahogany instrument of extraordinary tone.

Fred A. Baker, violinist, is an artist of whom San Diego and this Coast may well be proud. Although but in the early twenties, he has already won personal enconiums from some of the greatest musicians of the country. Three of the instruments on which he played at the Fisher Opera House, August 5th, were the world-famous violins of the Hawley collection, now owned by Ralph Granger of this city, who occupied a seat well forward in the dress circle and listened with keenest enjoyment to the grand strains and chords from the wonderful "King Joseph," said to be the most perfect violin in existence, and the two made by Stradivarius in 1711 and 1722. Perhaps the two most enjoyable numbers by Mr. Baker were Grieg's sonata in G major and the "Ballade et Polonaise" by Vieuxtemps.

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LOS ANGELES

Los Angeles, August 14.

There was a special board meeting of the Chautauqua held at the bank building at Long Beach and the board decided to get the best possible musical and literary talent for next year's assembly, to be supplemented by even European talent. It is proposed to appropriate $1,200 for securing the musical talent alone, and the program will be the finest ever given by the Chautaqua.

Three separate committees were appointed, one to attend to new buildings and locality suitable for future operations, the second to arrange for negotiating for property which has been offered to the association; the third to consider the best time to conduct the summer school work.

There is some talk of reviving the Ellis Club, which in palmy days its concerts were such social events, and is now greatly missed by the music loving public of this city. Its revival would be hailed with great delight.

The quartette is composed of Mrs. Tolhurst, soprano; Miss Eaton, contralto; T. E. Rowan, Jr., tenor, and Mr. Wagner, basso. Mr. Stevenson is appointed organist and director of the choir. These artists insure some fine music.

Prof. D. H. Morrison is spending much of his time at Redlands, being in town only from Fridays to Sundays in the week.

Miss Ida E. Chapman has returned from a very charming visit to Miss Burt at San Bernardino.

There is a rumor afloat that Prof. C. S. Cornell will shortly go to Chicago to enter a wider musical field.

Miss Bernice Holmes has been winning universal plaudits from the San Francisco press for her conscientious work and good singing with the Hinrichs opera company.

Mrs. T. Masac, the well known pianiste and teacher, left for the East last week, where she will spend her vacation and visit her relatives, in company with her daughter, Miss Maude Masac, who is now a member of the Art League of New York. After a few week's rest in the Catskill mountains Mrs. Masac will return to Los Angeles about the end of September.

Absolutely nothing going on here. Weltering weather, everyone out of the city. Only theatre doing business is the Orpheum. The Burbank has

been closed, but will reopen this week. Manager Wyatt, of former minstrel fame (?), is looking out for a change. Heaven may speed him!

A new vocal teacher, a Miss Nelson, has arrived in the City of the Angels, and trys to capture the public by her own method—*simplicitas puritas!*

Mrs. A. Tregear, Madam Fabbri's favorite pupil, has been engaged for this fall by Grau for Her Majesty's Theatre in London, under very favorable conditions. We congratulate Mrs. Tregear, as well as the "Diva," who by the way has the most beautiful voices and talented girls as pupils I have listened to for a long time.

William H. Hamilton, the operatic basso, who was here with the American Opera Company, and other organizations, has come to Los Angeles to make his home. He will conduct the choir of the Unity Church, beginning October 1.

de G.

PROMINENT MUSIC HOUSES:

Kohler & Chase, Branch of San Francisco, F. W. Fisher, 233 S. Spring Street, L. A.

Blanchard-Fitzgerald Music Company, 113 to 115 S. Spring Street, L. A.

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Every fiber of this violin is wood which formed a part of one of the most celebrated warships in the naval history of the world. It is made from the original timbers of the United States flagship "Hartford." This ship will live in the history of naval affairs forever. The "Hartford" was built at the Charlestown navy yards, and launched November 2, 1858. Her dimensions were: Length, 225 feet; beam, 44 feet; mean draught, 18 feet; built of wood, single screw and ship rigged. The "Hartford" was manned by 285 men and thirty-two officers. Her batteries, during her famous fights, consisted of two 100-pound Parrotts, one 30-pound Parrott, eighteen 11-pound smooth bores, two 12-pound howitzers, and one 12-pound howitzer rifle. The tonnage of the noble craft was 2000, and the horse-power of her engines less than 1000. With this meagre armament, protected only by her sides of live oak, did the fearless Farragut fight such battles as are today the marvel of naval critics, and the admiration of the civilized world. On the deck of this craft did Admiral Farragut fight his way through storms of shot and shell against such awful odds, that well did he earn, after coming out of these rains of death fire, the glorious name of "Old Salamander." In 1862 he forced the passage of the Mississippi, captured New Orleans, and moved against Vicksburg. In 1864 he fought the famous battle of Mobile Bay. Here, lashed to the rigging, he directed one of the most desperate naval engagements of modern times. Undismayed by the sinking of his monitor "Tecumseh," he pushed on against fearful odds and captured a harbor, which helped largely to break up the civil war. These, in brief, were the great battles of the "Hartford." They were battles that will ever redound to the glory of the United States navy. All that remains of the gallant old ship that served Farragut so faithfully now lies at the Mare Island navy yard on this coast. And it is to the credit of a California gentleman that her memory is to be perpetuated in the form of one of the sweetest toned violins which it is possible to make, from the wood that has so often vibrated to the awful music of death to many a brave soul, and been the central target repeatedly of murderous heavy cannon. Through the courtesy of naval officers, pieces of the original timbers were secured. and by arduous, painstaking care formed into a beautiful instrument. It is a masterpiece of the violin-maker's art, and is constructed with marvelous nicety requisite to securing the proper tone. No two square inches on the sounding board of this violin are of the same thickness. Each part of these boards has been worked down to a hair's nicety to secure the right thickness at the right place. In this way the even tone is secured. Every grain in the wood has to be true, and every shaving made by the tools that cut the precious material had to be made with absolutely precise calculation. The result is a well-nigh perfect instrument, according to the judgment of experts. In the days to come, it is the purpose of the patriotic maker of the violin to have it become a part of a collection of historic relics, where it may be seen and heard by future generations of patriotic citizens. This is a most fit use of the parts of one of the most glorious instruments in the greatest war the world has thus far known.

The Directors of the London Philharmonic Society have decided that in future no encores shall be permitted at their concerts, and also that the programme shall not occupy more than two hours in performance. This society has also a rule compelling late comers to wait until the conclusion of a number before taking their seats. Hats and bonnets are, of course, forbidden in the reserved part of the house, so in one way and another people are enabled to listen to the music in comfort.

Colonel Mapleson's Artists.

The principal singers of the new Imperial Opera Company, which is to open in New York this fall, under Colonel J. H. Mapleson, are :

Sopranos, Mme. Hercla Darclee, Mlle. Louise von Ehrenstein, Susan Strong, Mlle. Toulinguet, Mlle. Du Betdat and Mme. Guisseppina Huguet.

Contraltos, Mme. Parsi, Mlle. Renee Vidal, Mlle. Julie de Cre, Mme. Meysenheim and Mme. Scalchi.

Tenors, Signor Durot, Signor Randaccio, Signor Gino Betti, Signor Olivieri and Signor de Marchi.

Baritones, Signor Ughetto, Signor Alberti and Signor de Anna.

Bassos, Signor Dado, Signor Terzi, Signor Borrelli and Signor Lucensi.

Mlle. Chaminade, the pianist and song composer, will visit America next season.

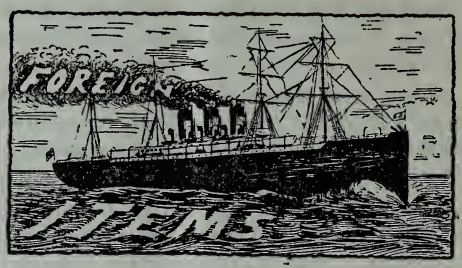
Rudolf Aronson has engaged Teresa Carreño for a tour of forty concerts in the United States, commencing next January. It will be a great privilege to hear this distinguished pianiste again.

Dudley Buck has been elected Honorary President of the American Guild of Organists. This organization is composed of representative musicians. Their choice confers marked distinction upon Mr. Buck; his acceptance confers distinction upon the Guild.

Mr. Henry Wolfsohn, the impressario, has a long and strong list of attractions for the coming season. Among these we find Alexander Guilmant, Mlle. Charminade, the Bohemian String Quartette, one of the greatest European attractions, and others too numerous to mention.

Reginald de Koven's new Chinese opera, "The Mandarin," will be sung at the Herald Square Theater, New York, this fall.

An account was given lately of the record of forty-six hours at the piano recently made at Cuneo by the Italian pianist Camillo Baucia. It seems that in accomplishing this feat he triumphed by one hour over an English pianist named Bird, who made a record of forty-five consecutive hours at the piano.



For half a century the name of Mathilde Marchesi has stood foremost as a trainer of the female voice. The Marchesi method has attracted to Paris pupils from every civilized nation of the world; and one might safely say that a majority of the great prima donnas who have sung in French, German, Italian, or English have been the product of this great woman.

Unlike many great men and women, Mathilde Marchesi has looked into the future, and has planned to perpetuate her work, her method, after her. For nearly thirty years this has been her great desire, her constant care; and in Blanche Marchesi Caccamisi, her only daughter, we find the artist upon whom the mother has bestowed her great talents, the creature into whom she has breathed her wonderful musical spirit.

At seventy-five years of age the great musical genius of Europe is retiring, and upon the daughter gracefully rests the mantle of the mother.

It seems that one reason for the refusal of M. Massenet to accept the post of director of the Paris Conservatoire was the new rule which has just been officially promulgated. By this the director is appointed for five years only; and he will have to work with a committee of management, half of whom are appointed by the government. The admission of pupils is now also regulated by a newly appointed jury; instruction, as before, being given to all pupils absolutely gratuitously, and at the cost of the State.

A Paris newspaper gives the following list of the most promising pupils who sang at Mme. Marchesi's recent commencement exercises: "We will cite in the first place Mlle. Kirine (Russian), who sang the letter scene from 'Werther' with fine expression, as well as Mlle. Aina (Finland), who showed herself to own a fine full mezzo-soprano voice, in a selection from 'Physche;' Mlle. Boucicault (Australian) also deserves praise, and a young girl of rare beauty, Mlle. Toronta (Canadian), distinguished herself in the garden scene from 'Faust.' Mlle. Kosminska (English), showed great execution in the shadow air from 'The Pardon of

Ploermel.' The others who deserve special mention are Mlle. Sanda (American), who gave part of the second act of 'Lakme;' Mlle. Terriani (American), who appeared in a scene from 'Mignon,' and Mlle. Francesca (American) in the second act of 'Rigoletto.' All these young girls give promise of coming prominently before the public." Mlle. Francesca, by the way, takes her nom de theatre from this city. Her real name is Fanny Michelson and at one time she sang in Calvary Church.

Rosenthal, the pianist, having been compelled to forego his English engagements this spring because of his own bad health and his mother's severe illness, at least three of his "dates" will be filled by Sarasate, the violinist.

Eugene d'Albert's last concert in London was, a telegram has it, "phenomenally successful." The receipts equaled those of Paderewski, and d'Albert's artistic success was also very marked.

Johann Strauss was in Berlin not long ago to attend the first performance of his latest operetta, "Waldmeister," which won a brilliant success. At a social gathering Oscar Blumenthal made a speech of welcome in which the following occurs: "Praise of his works would only embarrass a man who has preserved all the modesty of his youth. Our guest is perhaps the only living person who does not like to talk about Johann Strauss. In only one case is he able to applaud his own melodies — when he comes across them in the operetta of others! How many times he has been surprised by such meetings! As for those other composers, their only excuse is that Strauss's melodies are so provokingly easy to remember."— *The Munich Record.*

Count Geza von Zichy, former intendent of the royal theaters of Buda-Pesth, has just produced an opera in that city of which he has written both the words and the music. The first two acts met with some success, but the last two failed completely. It is believed that "Alar" will not remain in the repertory of the Buda-Pesth opera-house, in spite of the magnificent way in which the work has been mounted. The composer is well known as the one-armed pianist. An accident made it necessary to amputate one of his arms, but his execution with the one hand that remains is simply prodigious.

Pope Leo XIII is engaged in a research which may prove to be of great importance to the world of music. He is giving much time to the study of some ancient documents which purport to be the real Hebrew anthems which were sung in the centuries before the Christian era. He has requested one of the Vatican musicians to prepare a piano forte arrangement for him, and in time the results of the Pontiff's research will be given to the world.

Paderewski's physical collapse is so complete as to lead to the cancellation of all the pianist's engagements for at least the earlier part of the next season. The player's outlook is a serious one. He is temporarily a nervous wreck.

Herman Bach, great-grandson of Sebastian Bach, has made his début as a pianist and composer at Hamburg. The musical flame is still alight in that marvelous family — how brightly it can yet burn time will reveal.

Lilli Lehman, the superb, will be heard in America again next season. She will be supported by her husband, Paul Kalisch, who is said to have attained to a much higher artistic plane than when here before, and several popular artists of Berlin, under the management of Walter Damrosch, Mme. Gadski, Herr Fischer, and Herr Mertens have been re-engaged. The same operas heard last season will be presented with the addition of "Don Giovanni" and, perhaps, "The Marriage of Figaro."

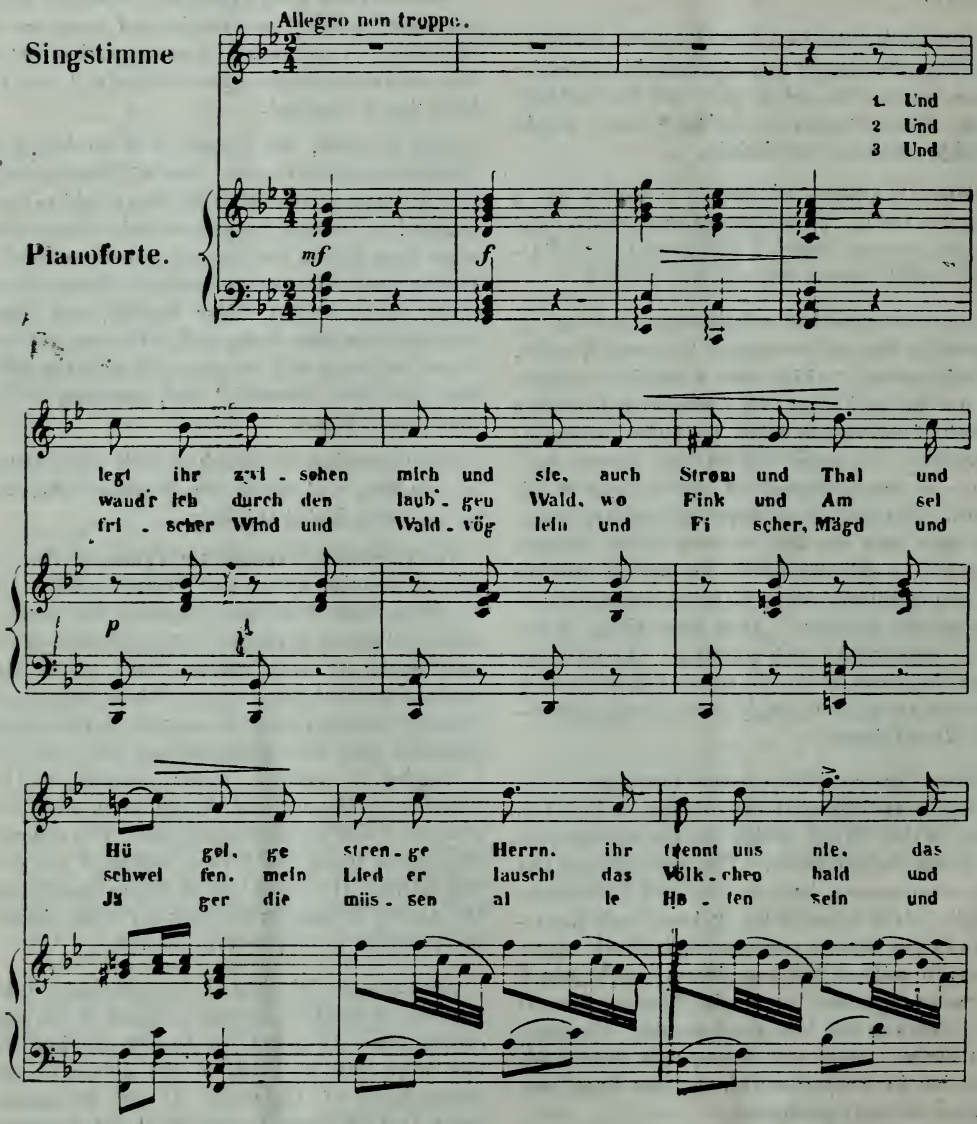
The Chevallier de Kontski is still concertising in Australia, and seems to coin money wherever he goes since he left this city.

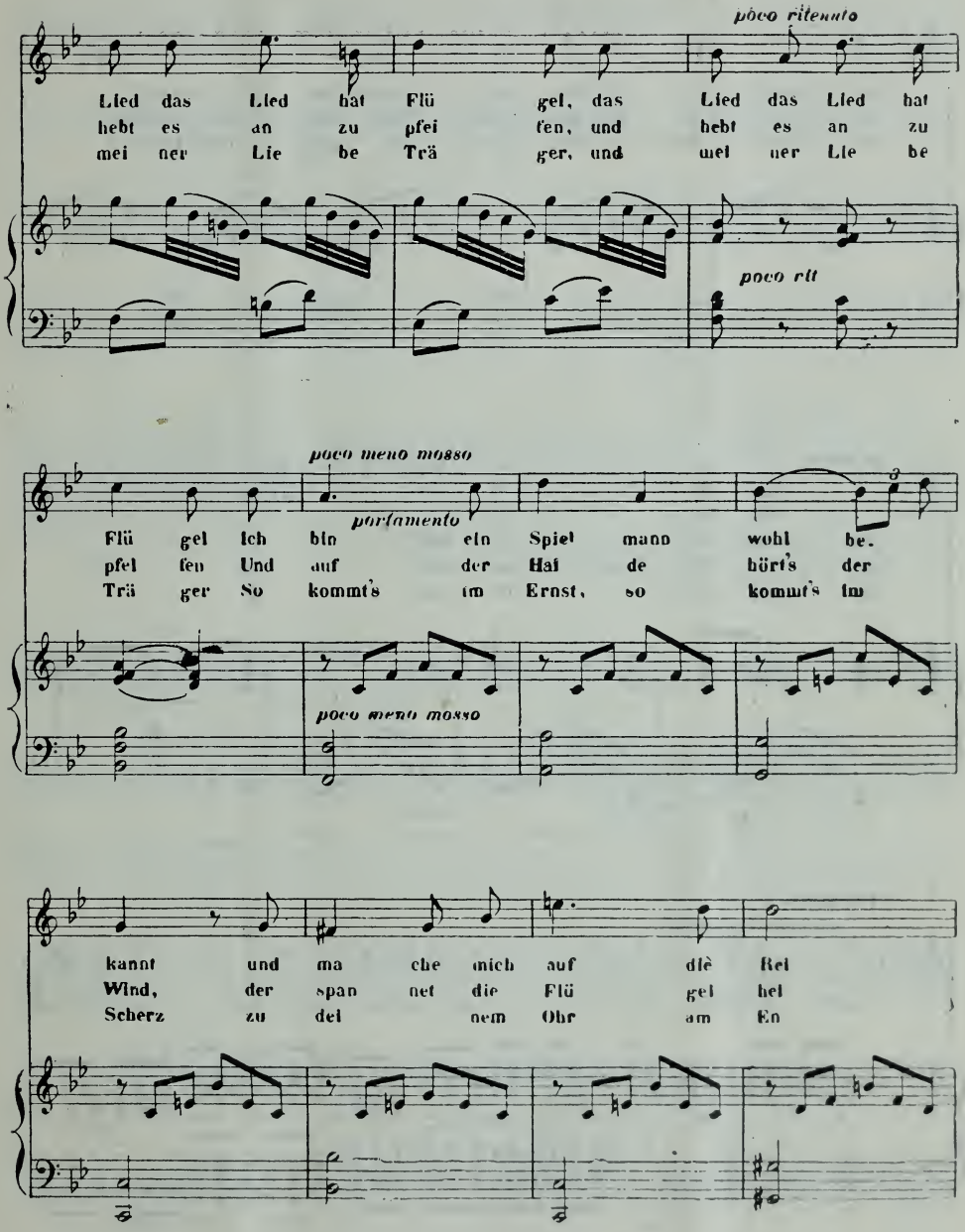
The Centenary Exposition of Franz Schubert at Vienna promises to be a very brilliant affair. Up to the present time the committee has secured about 600 objects of interest to the admirers of the great master of song, among which are several works of art of the first order. These melodies of Schubert have popularized many poems that would otherwise have been forgotten, and have inspired a number of painters, whose pictures in the museums of Munich and Berlin keep alive the memory of the Viennese composer. The committee is going to ask the Prince Regent of Bavaria and William II for the loan of these pictures, and the Austro-Hungarian Minister of Foreign Affairs has promised to support this demand.

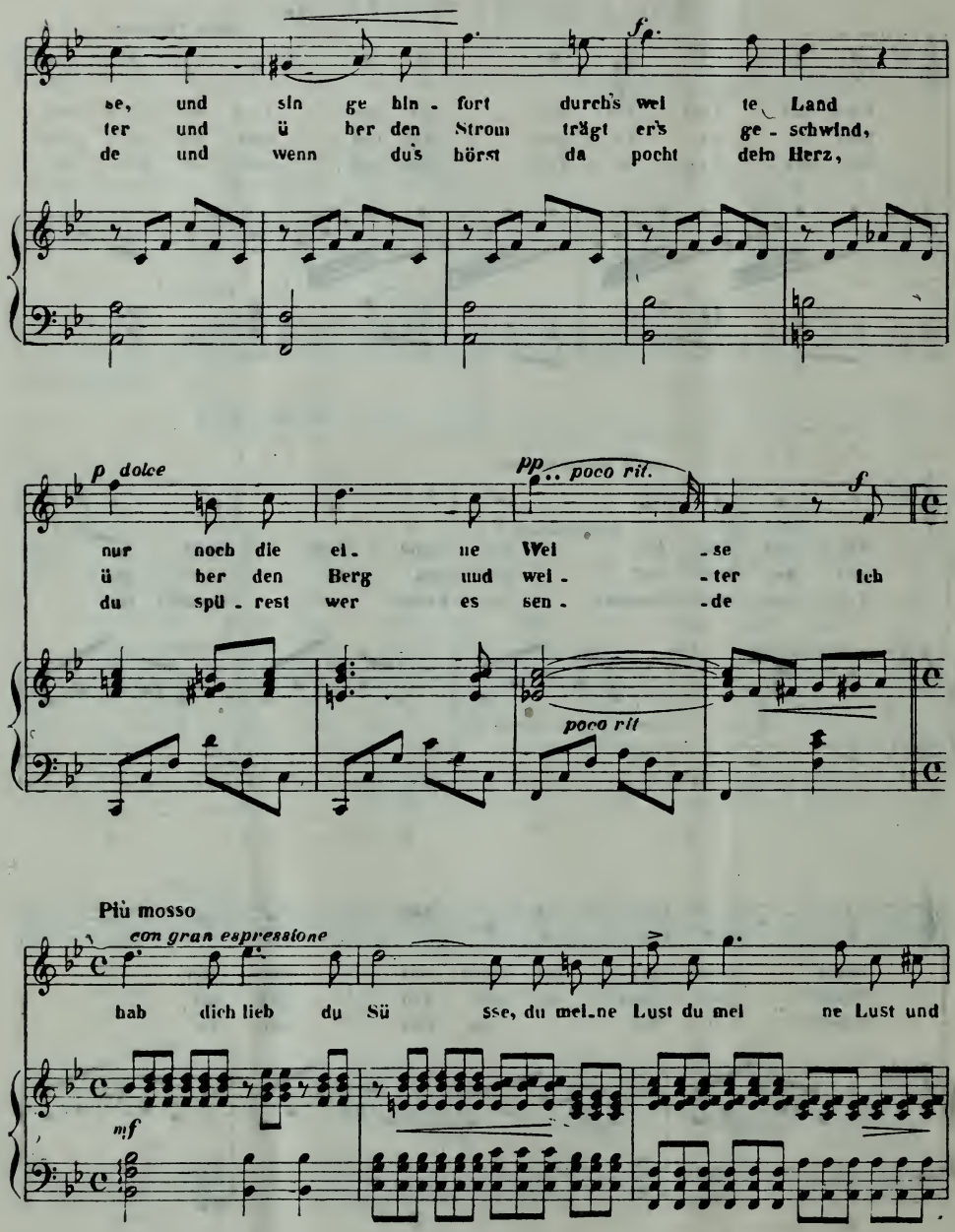
The Emperor, William II, has dedicated to the Empress of Russia a coronation march of his own composition. It is not yet known whether this new work will be given to the public, as the famous hymn of Aegir was. It will be remembered that William II. composed for Emperor Nicolas II an allegorical picture representing the dangers of the yellow race to European civilization. The court of Russia will have then an opportunity of admiring all the talents of the crowned dillettante.

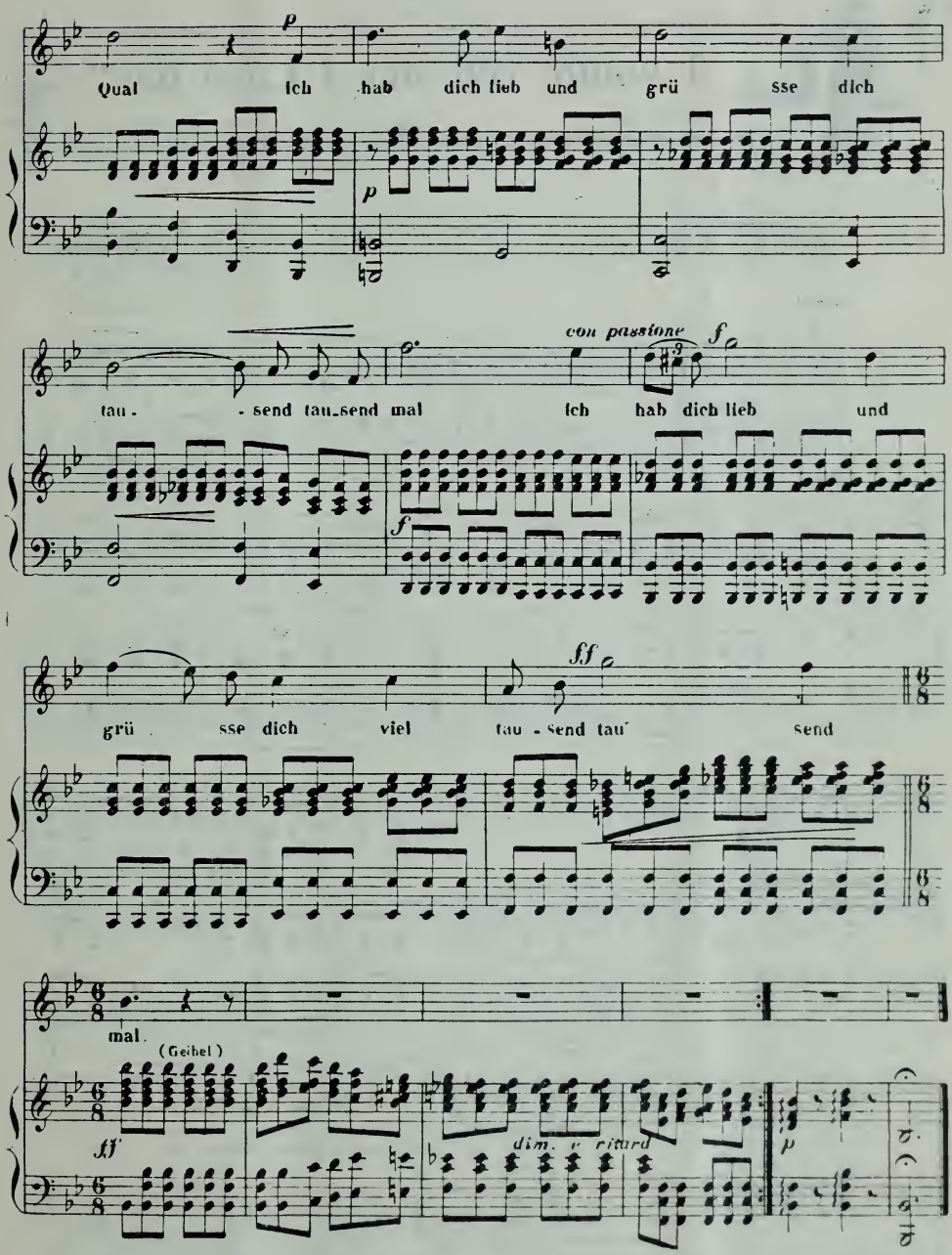
Ich Hab' Dich Lieb.

Mme. Billoni Zifferer. Op. 7.




poco ritenuto
Lied das Lied hat Flü gel, das Lied das Lied hat
hebt es an zu pfei fen, und hebt es an zu
mei ner Lie be Trä ger, und mei ner Lie be
poco rit
poco meno mosso
parlamento
Flü gel ich bin ein Spiel mann wohl be.
pfei fen Und auf der Haf de hört's der
Trä ger So kommt's im Ernst, so kommt's im
poco meno mosso
kannt und ma che mich auf die Rei
Wind, der span net die Flü gel hel
Scherz zu del nem Ohr am En


se, und sin ge hin - fort durchs wei te Land
ter und ü ber den Strom trägt er's ge - schwind,
de und wenn du's hörst da pocht dein Herz,
p dolce
pp poco rit.
f
nur noch die ei - ne Wei - se
ü ber den Berg und wei - - ter ich
du spü - rest wer es sen - - de
poco rit
Più mosso
con gran espressione
hab dich lieb du Sü sse, du mei_ne Lust du mei ne Lust und
mf


Qual ich hab dich lieb und grü sse dich
tau - - send tau-send mal ich hab dich lieb und
con passione
grü sse dich viel tau - send tau send
mal.
(Geibel)
dim. e ritard

"I would tell her I Love her"

Moderato

Music by WALTER BARNETT

VOICE

PIANO.

1. I would tell her I
2. Hav-ing pluck'd up a

mf p

love her, Did I know but the way, Could my lips but dis cov-er What a
spir-it. One moon-shin-y night. Then, thought I. I'll de fer it Till to-

p p

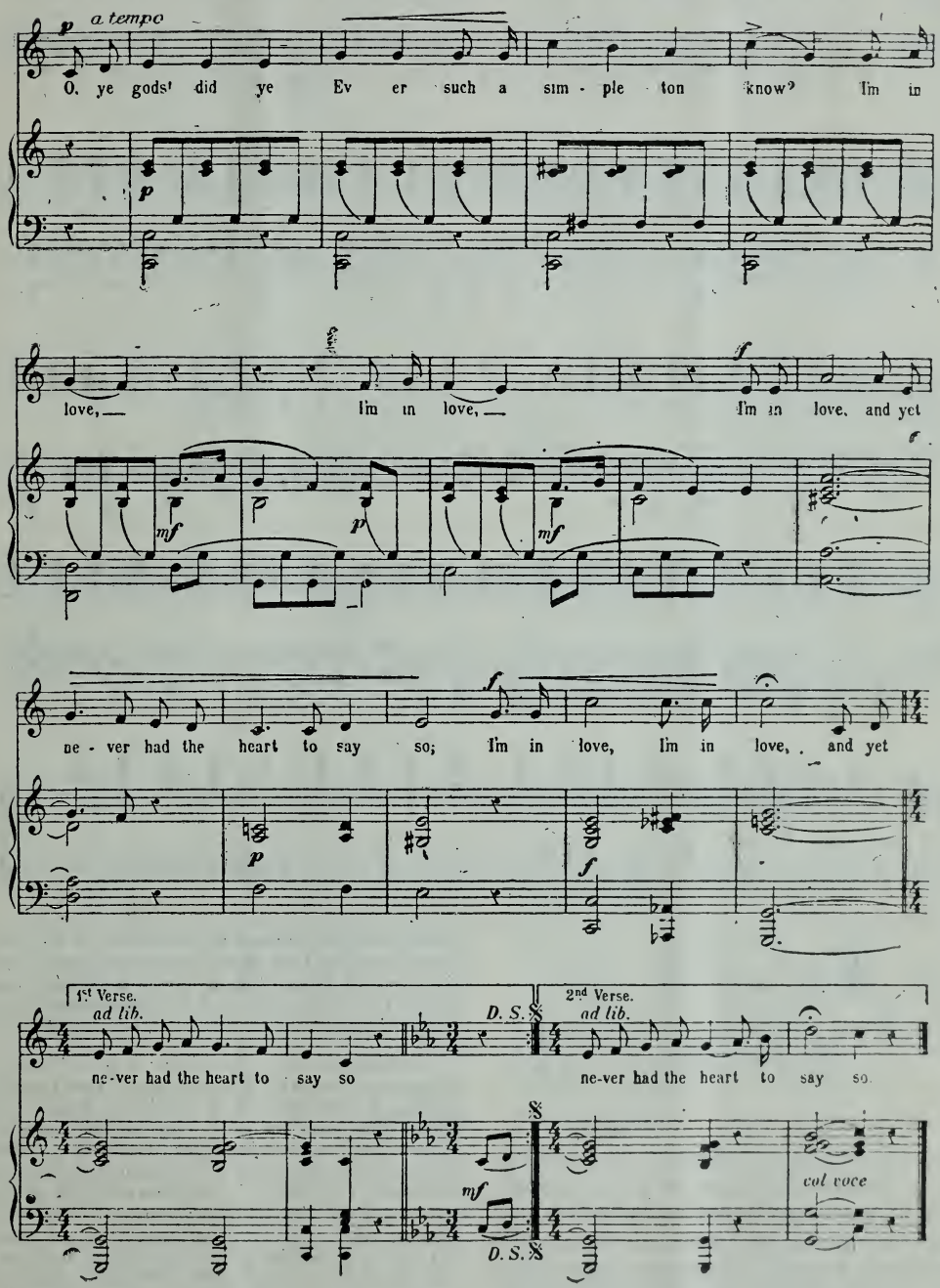
lov-er should say. Tho' I swear to a-dore her, Ev'-ry
mor-rows day-light. But a-las, the pale moon-beams, Could not

mf

cresc. f rall.

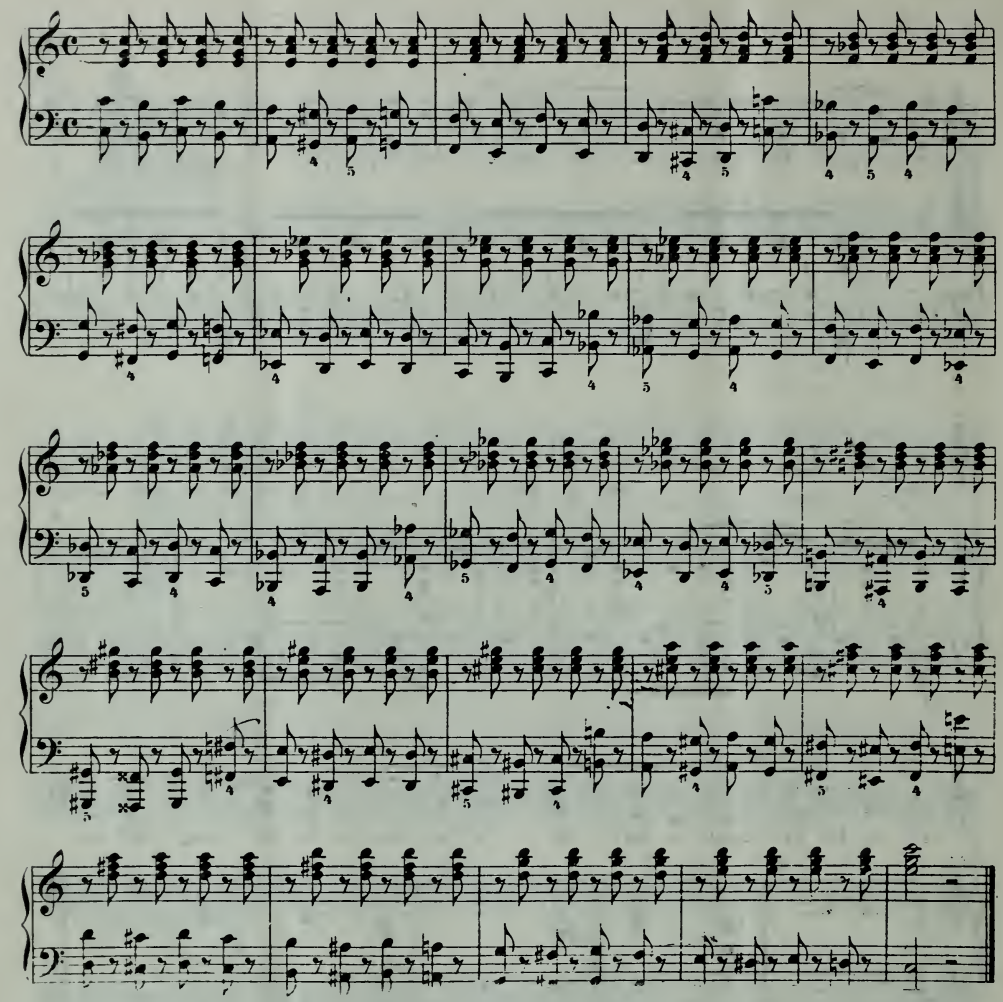
morn-ing I rise, Yet when once I'm be-fore her All my e-lo-quence flies.
fright-en me more, For I found by the moon-beams I was dumb as be-fore.

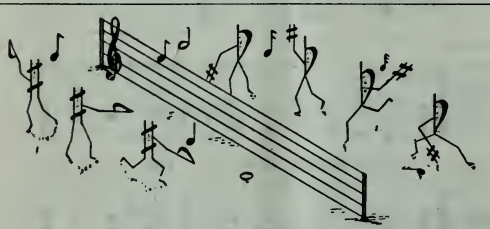
rall


a tempo
O, ye gods! did ye Ev er such a sim - ple ton know? I'm in
love, I'm in love, I'm in love, and yet
ne - ver had the heart to say so; I'm in love, I'm in love, and yet
1st Verse.
ad lib.
ne-ver had the heart to say so
D. S.
2nd Verse.
ad lib.
ne-ver had the heart to say so.
col voce

EXERCISE IN THE PROGRESSION OF MAJOR TO MINOR CHORDS.

WIECK.





It is claimed that Paderewski played the trill in one of Beethoven's Sonatas at the rate of 1040 percussions per minute; Ferruccio B. Busoni, 1050 per minute; Rosenthal, whose technic is far superior to anyone else, may roll off this particular trill at a still higher rate and play 1080 notes in the minute.

Henry Finck says: "To the lover of music, Vienna is the most interesting city in the world. Schubert was born there, but Haydn, Mozart, Beethoven and Brahms were not, and it was not a mere accident that these composers spent their lives in that "half-Asiatic city," as Wagner once called it. There is a musical atmosphere in the Austrian capital which you will find no where else.

Bismarck said the other day: "I do not care for music that is paid for (concerts), but there is nothing I like better than music at home." He added that once he could play himself, and was sorry he had not continued for "music is a faithful companion in this life." But what interests him particularly in music is its power on the masses, and he thinks that German song was one of the greatest agents in bringing about German unity. "It was not the size of our army, but its spirit, that enabled us to conquer the French. For this reason I hope no one will in future undervalue the power of music in arousing courage and devotion. Our alliance with Austria would not be so intimate if Haydn, Mozart, and Beethoven had not lived there, thus creating a true artistic bond of union between us."

California Musical Journal.

F. J. ZIFFERER, Editor and Publisher.

Oakland Branch under the management of Miss Mabel Hussey.

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SAN FRANCISCO, SEPTEMBER, 1896.

The composition of Mme. Billoni Zifferer which we published in our last issue, has been highly praised by many of our readers as being a composition of unusually fine melodious character and skilfully harmonized. A number of our readers expressed also the desire that we should print the original song upon which this transcription was written. To our regret we could not get a suitable translation into the English words in time for our present issue, therefor we offer this song composed by her with its German words, trusting it will please our readers as well as the transcription spoken of. At the same time we may be permitted to call to the attention of the author's friends the fact that Mme. Billoni will return to San Francisco about the 18th of this month, with the intention of devoting her future life to her family and the cultivation of meritorious vocal talent on this Coast. Her ability as a singer as well as teacher being well-known in this community, does not require further remark.

A souvenir edition of forty pages and supplement has been issued by the *Town Talk* on their fourth anniversary which reflects credit upon the journalistic enterprise of this city.

The gigantic edition of the *Wasp* of August 29th has outdone anything in that line ever attempted here before. San Francisco can be proud of such artistic work as we find represented in this number: It was printed by the Commercial Publishing Company, the finest half-tone printers on the Coast.

We have received a serenata for two mandolins, mandola, piano and guitar, composed for and dedicated to our local mandolinist, Mr. Samuel Adelstein, by the great virtuoso Sig. Guiseppe Branzoli, of Rome. Published by Venturini & Co., Florence, Italy.

Mr. A. Willhartitz has just finished an "Encyclopedia of Music," on which he has worked for nearly fifteen years. It is an excellent and complete work, and will soon appear in print. No doubt it will bring good returns to the author as well as the publisher.

Foreign opera singers have formed a ring to fight against the lowering of their salaries. They say if America wants good opera she must have use for the foreign artist, as the American himself can't learn how to sing. This assertion is ridiculous; certainly it cannot apply to our lady singers, as there are today more American prima donnas on the European stage than of any other country. There is only one excuse for the enormous charges of foreign artists. The trip to America is to many a dreaded one, not only for its dangers, but owing to the long separation from family and home comforts involved, The question arises would we Americans care more or less for foreign opera singers if they were cheaper, and could managers, as Abbey & Grau, make expenses by lower priced opera houses. We do not think

that if a reduction in the salaries for opera singers should take place the public patronage would be influenced. The only improvement would be that managers could earn greater profits.

When you renew your subscription or send in an order for a new subscription, enclose ten cents extra, and we will send you *Good Reading*, "a monthly magazine for everybody," one year. Send stamp to *Good Reading*, Norwalk, Ohio, for sample copy.

In our foreign notices we print a short extract from an article in the *Musical Record*, claiming Blanche Marchesi to be the worthy successor of her mother, the famous vocal teacher in Paris, who for more than thirty years stood at the head of the vocal teachers in Europe, and has brought out more prima donnas than any other living teacher. We readily acknowledge the kinship, but have no faith in the artistic claim. Nay, we know as a fact that Blanche Marchesi has so far none of her mother's genius. Who ever heard anything about Madame Marchesi's daughter's great vocal talents? The question is had she ever a voice; could she make her name as a singer if her name was not Marchesi? This is like so many other pupils of Mme. Marchesi, who called on her to say "How d 'ye do?" and perhaps took a few months' lessons from her or her assistant, and then started out to teach under the mantle of Marchesi's pupil. Of such we have plenty in America. It is gratifying to know that such empty pretense is quite easily detected and the fraud exposed.

A late Los Angeles subscriber, a gentleman who is well known in musical circles all over America and Europe, whose name is A. Willbartitz, complains in a letter addressed to us that we did not spell his name correctly. He assures us kindly that we are not the first to do so, and to prove it he furnishes us with a few specimen names under which he has had to sail during his sixty years of existence:—Professor Weinhartez, Willisitzki, Willbititt, Willhard, Willsbart, Willkartsi, Wittkatz, Wileharlitz, W. Hartes, William Hartez, Bill Harts, Vealhearts, Willbatzi, Will Hartsee, Will Harris, etc., etc., in a quotation of an article lately published in the Los Angeles *Herald*, under the heading, "What 's in a name?"

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We accordingly offer a course of from twenty to fifty lessons in any branch of music from the best teachers in the city for sixty paid up subscriptions to the California Musical Journal at $1 a year. Besides being a monthly chronicle of art progress in our State, the magazine is full of instructive matter, and contains more than $5 worth of printed music annually. It need not be at all difficult to obtain subscriptions and secure these advantages. Renewal of subscriptions will be accredited to the one who originally procured them, and the education can be pursued for years. Students coming from the country can be supplied with board at moderate outlay, and tuition in English branches and language obtained for them if desired.

F. J. Zifferer.

Apply or address our office,

26 O'Farrell street, San Francisco.

An entertainment lately given by the Hermanns Sohne, a fine musical programme was rendered. Among the different performances Mme. Bertha Spitzi, who kindly assisted on this occasion, deserves special notice. She sang the Aria de la "Forza del Destino;" by Verdi, in a very artistic manner and was loudly aplauded by the audience. She responded with a lovely German song "Hab in der Brust ein Voegelain." A charming rendition of this song brought forth a storm of applause which did not cease until Mme. Spitzi gave another encore and song, "Il Bacio," by Arditi.

We had the pleasure once of hearing Mme. Spitzi sing at a concert given by Chevalier de Kontzki during his sojourn in this city and we must say that the Madame has made wonderful progress under the masterly instructions of Prof. Zilliani. Mme. Spitzi has a strong and sympathetic soprano voice combined with an exceedingly attractive stage appearance.

She will, doubtless ere long, assume high rank among our most prominent vocal artists.

An evening musical, complimentary to Miss Ada Weigel, was held at Locksley Hall, Belvedere, August 1, when the following programme was presented: Fantasie Impromptu, Etude in G Flat (Chopin), Miss Ada Weigel; "She Is Mine" (Buck). California quartet; selected, "Samson and Delilah" (Saint-Saens), Miss Evelyn Henry; "Poem Erotique," "The Butterfly" (Grieg), "Witches' Spinning-wheel" (Weigel), Hungarian Dance (Brahms), Miss Ada Weigel; "Beautiful Belvedere" (words by C. O. Perry, music by James Hamilton Howe), California quartet; selected, "In Mystic Spheres" (Weigel), Miss Evelyn Henry; Polonaise in E Major (Liszt), Miss Ada Weigel; "Good Night" (Buck), California quartet.

Miss Tourny gave a delightful musicale at her pretty home on Sutter Street. Mrs. A. T. Fletcher of Alameda, and Miss Mabel Tourny, both ladies gifted with fine voices, sang several selections which were highly appreciated. Mr. Fickenscher rendered some piano solos in his usual artistic manner.

The Bohemian Club held their Midsummer High Jinks at their country place.

The musical programme was as follows:

Coronation March from "Die Folkunger,', Ed. Kretchmer; Minuet, Otto Fleissner; Overture, "The Mill on the Cliff," C. G. Reissiger; Valse, "Tales from the Vienna Woods," Joh. Strauss; Overture, "His Majesty," H. J. Stewart; Ode to the Sun (Male Chorus, S. F. Männerchor, Tenor Solo, Jos, Flach), A. Billeter; Marche Triumphate, Theod. Vogt; Lohengrin Selection, Rich. Wagner; Invitation á la Valse, C. M. v. Weber; Torchlight Procession, G. Meyerbeer, Hungarian Dances, Joh. Brahms.

Mr. Theodor Vogt, the Musical Director earned much praise from the members of the club on this occasion.

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Mrs. Hermine Smith, the talented pianist, announces a grand Piano Recital to be given at the First Unitarian Church, Thursday evening, September 24th. A full house may be expected.

In the Ebell Society, the four Thursday evenings of September will be devoted to discussions on silver and gold. The first Thursday Mr. George Baker will speak on silver; the second Thursday Mr. J. J. Valentine on gold. It is expected that Congressman Maguire and Mr Valentine will conclude the month.

Following, was the programme for Thursday, August 20th: Instrumental Solo, "Norwegian Bridal Procession," (Greig) Mrs. Weihe; "The Gospel of Bab, or the Romantic History of a New Religion in Persia," Rev. C. W. Wendt; Violin Solo, Fantasie de Ballet, (De Beriot) Miss Gertrude Hibberd.

Saturday, August 20th: Piano Solo, Mrs. Smith; a. "Sonnet d'Amour," (Thome), b. "Adieu Suzon," (Tosti), c. "Bonjour Suzon, (Peesand), Miss Newland; A Modern Method of Teaching Language, Mr. William Zimmerman; German Song, Miss Wall.

The Friday Morning Club gave an excellent concert on the morning of the 21st inst., the numbers by the club members showing much skill and study. The work of one of Alice Bacon's pupils was quite highly spoken of.

Otto Bendix has been engaged by them to give a course of lectures on musical subjects, the second of which will be given on the 28th. It will include a discussion and analysis of Beethoven's Moonlight Sonata, Schumann's "Kreisleriana" and Scarlatti's "Pastoral." During the course of his lecture Professor Bendix will play these compositions twice in order to emphasize the motive of the composer. These lectures are proving to be an attractive feature of this Friday Morning Club's work, and a number of musical people not included in the club are availing themselves of the opportunity to hear a conscientious and careful interpretation of the works of the great masters.

Another successful feature or rather branch of the club's work is the newly organized club for ladies' trio singing. This branch organization is composed of club members who meet every Thursday morning for the purpose of practising trio singing. The vocalists meet at the home of Mrs. Kendall and are trained by Miss Little. The voices are already beginning to show the results of practice and training. Among the leading members of the trio club which numbers in all twenty voices, are Mrs. Kendall, Mrs. Frederick Stratton, Miss Hannibal, Mrs. Vincent, Mrs Coogan, Mrs. Nusbaumer, Mrs. Gordon Stolp, Miss Florinne Brown, Miss Charlotte Wheaton, Miss Dingales, Miss Benton, and Mrs. M. F. Jordan.

The new Choral is meeting with the approval of a great number of our singers. Rehearsals are full of enthusiasm. Mr. Ben Clark has surprised even his admirers with his conducting.

The tenth anniversary of the vested choir of the St. John's Episcopal Church was celebrated recently with great eclat. The choir was organized ten years ago by Miss Elizabeth Sherman in the face of much opposition. The original members of the organization were Roland Oliver, Arthur Agard, Jack Nicholson, John Petty, N. H. Barry, Mr. Finch, Arthur Petty, Ellsworth Alden Akerly, George Harris, Mason Bowen, George Parry Akerly, Joseph Petty, Arthur Kniver, James Ely and Mr. Foster. Miss Sherman is still the able director of the choir, and deserves great credit for her long and faithful work.

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St. Paul's Episcopal Church have reorganized their boy choir, evidently thinking such music better than the late quartette effort.

Mrs. Alice Dyer Otis is here on a visit to her old home and delighted many of her admirers with her solos at a recent Sunday evening service at the Plymouth Avenue Church.

Miss Gertrude Hibberd, violinist, played De Beriot's "Scene de Ballet" at one of the Thursday evenings of the Ebell Society, and played well indeed—the young lady has a fine technique and excellent memory. Miss Mabel Hussey was the accompanist for the evening.

Mrs. A. A. Dewing has resigned her position in the First M. E. Church because of illness, and in all probability Miss Dorothy Goodsell will resume her former place there, much to the satisfaction of her large circle of church friends.

Thinking of the Oakland Exposition, one can but recall the beautiful songs rendered the evening of Irish song. On that evening, no sweeter song was heard than that sung by Miss Mary I. Sullivan. Her rendition of both Scotch and Irish songs is perfect. The reader should hear her sing the little Scotch ballad "Somebody." It is in the simpler music that oftimes the highest art is shown. Miss Sullivan has been a soloist for many years, whose ability is far above any commendation she has ever received. Much praise is due her present work in the choir of the First Presbyterian Church where her voice, high, sweet, pure and true, gives pleasure to hundreds that throng that edifice every Sunday. She also has a large class of pupils, and is every day demonstrating her worth as a teacher.

The Carr-Beel "Pop" concerts will be resumed next month, upon the return of Mrs. Carmichael Carr from Europe.

The Oakland Oratorio Society, James Hamilton Howe, conductor, is already hard at work upon Dudley Buck's melodious "Light of Asia," which will be given within two months in conjunction with the San Francisco Oratorio Society. The Oakland society now meets for rehearsals Monday evenings at 7 :45 o'clock in the lecture room of the First Methodist church and singers are cordially invited to be present.

John W. Metcalf will give a concert early in the season, upon which occasion he will be heard in several groups of piano numbers and will be assisted by local talent.

Much complimentary notice was given the following program rendered at a recent recital at San Leandro. Program: Dramatic Reading, "Soul of the Violin," (Merrill), Retena Helen Owens; Tenor Solo, "If Thy Blue Eyes," (Bohm), Edward Thornton; Soprano Solo, "When Thy Heart Is Young," (Buck), Eva Wren; Dramatic Reading, "Mice at Play," (Forest), Retena Helen Owens; Duet, "Edenland," (Bohm) Eva Wren, Edward Thornton; Soprano Solo, "Spanish Gypsie," (Watson), Eva Wren; Tenor Solo, "Queen of the Night," (Pinsuiti), Edward Thornton; Dramatic Reading, "Hagar," (Nicholson), Retena Helen Owens. Miss A. Mabel Hussey, accompanist.

The Baldwin Theatre

At the Baldwin, Charles Frohman's company of comedians gave "The Gay Parisians" for two weeks. The peformance is good, the attendance as well as can be expected at the present season. Madame Sans Géne is the next attraction.

The California

Chauncey Olcott, the favorite Irish comedian, has for three weeks attracted a good audience with his popular plays. The Theatre will be closed until the 7th of this month at which date it will open with "On the Bowery," by Steve Brodie.

The Tivoli

Has had now over seven weeks of grand opera, and the large attendance every night seems to indicate that the San Francisco public cares more and more every day for refinement and good music.

"Il Travatore," La Traviata," Romeo and Juliet," "Cavalleria Rusticana," have in the last few weeks been heard, and on an average the performances were good. "Rigoletto and Ernani," will be next on the programme.

The Columbia

At the Columbia the Frawley Company presented the "Gold Mine" and the "Great Unknown" very well, but kept them too long on the programme for this season. The "Social Trust," an entirely new piece, having its first production, will run for two weeks. So far it has had full houses every night.

"The Wife" will be next on the programme.

The Alcazar.

The Alcazar Theatre opened its doors August 31st under the able management of Fred Belasco, Doan & Jordan.

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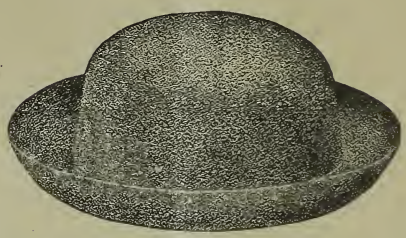

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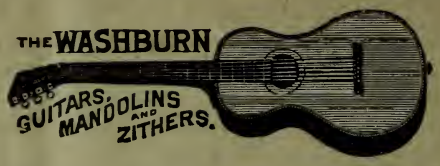

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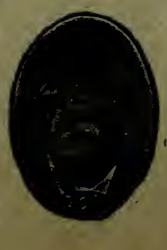

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